

1. Main Title
2. Trainee Warrior
3. Born Legend (TV Size) (Vo. KASUMI)
4. Tracks of the Soul *(M-1 drums & tambourine percussion only)*
5. Demon Kingdom
6. Kuru's Warriors
7. Rest and Release
8. Beneath the Feast Fruits
9. Drowsy Face
10. Trees and Sunlight
11. The Moment of Two Thousand Years
12. Toward Where I Go
13. Accelerating Beat
14. The Reason for Kindness
15. The Invited Visitor
16. Footsteps Toward Tragedy
17. Shadowy / Gloomy, Vortexing
18. Spell Awakening
19. Trembling Body
20. The Second Before It Erupts
21. Strength
22. Proof of Courage
23. What the Name Indicates
24. When Protecting the One You Love
25. LAST QUARTER (TV Size) (Vo. Princess Purin)
26. Scenery of the Journey
27. The Girl's Fingertips
28. Small Feelings
29. Bonds

- 30.Sorrow-Colored Eyes
- 31.The Years and Months of the Two
- 32.Cold Energy Waves
- 33.Intertwining Passions
- 34.Approaching Murderous Intent
- 35.Break Through the Enemy Lines
- 36.The Beginning of Martial Technique Proclamation
- 37.Become the Sword, Become the Shield
- 38.Because One Possesses Fangs
- 39.For My Pride (TV Size) (Vo. SPIRIT LEVEL)
- 40.I Become Invincible with a Single Strike
41. LAST QUARTER [OFF VOCAL VERSION]
42. For My Pride [OFF VOCAL VERSION]
43. Born Legend [OFF VOCAL VERSION]

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Lyrics: Motoki Keiko / Composition: Satō Hideki / Arrangement: Goshima Shō

02. In the Heavy Sky (Vo. Princess Prin)

Lyrics: Prin / Composition: Prin / Arrangement: Fujita Hisashi

03. LAST QUARTER (Vo. Princess Prin)

Lyrics: Prin / Composition: Prin / Arrangement: Takizawa Toshi(?) (name reading uncertain)

04. Time with Companions [M-53]

05. A Feast of Darkness [M-44]

06. The Strongest Title / The Strongest Name [M-45]

07. I Thought It Was Beautiful [M-46]

08. A Brave Vow [M-49]

09. Darkness [M-39]

10. Distorted Space [M-40]

11. Even If You Are Wept For / Even If One Cries for You [M-50]

12. A Fated Bond [M-41]

13. A Grand Banquet [M-51]

14. In the Morning Sunlight [M-52]

15. Night and Moonlight [M-55]

16. Between Despair and Hope [M-43]

17. Premonition of Malice [M-47]

18. Lament [M-42]

19. Walk Your Own Path [M-48]

20. A New Legend [M-54]

21. For My Pride (Vo. SPIRIT LEVEL)

Lyrics: Motoki Keiko / Composition: Imaizumi Hiroshi / Arrangement: Imaizumi Hiroshi

22. Show me the way (Vo. SPIRIT LEVEL)

Lyrics: Imaizumi Hiroshi / Composition: Imaizumi Hiroshi / Arrangement: Imaizumi Hiroshi

23. Born Legend (Vo. KASUMI)

Lyrics: Motoki Keiko / Composition: Satō Hideki / Arrangement: Goshima Shō

ALBUM STAFF

(BGM Part)

Production supervision: Matsuzaki Yuki (Raku)

Ōbuchi Yasuhiro (Tokyo Chamber Music Association)

Engineer: Suzuki Kōichi (KING RECORDS)

(VOCAL Part)

Production supervision: [KASUMI, SPIRIT LEVEL]

Yamazaki Jun (Soft House Yuugen)

[Princess Prin] Nekota Chikara (BICE SOUND)

Engineer: Nagayama Yūichi [born Legend]

Yano Shinichi [For My Pride]

[over ONE]

[Show me the way]

Tsuji Akira [LAST QUARTER]

Hasuda Haruki [Heavy Sky]

Mastering: Kaneko Kiyosugu (KING RECORDS)

(Booklet & Package)

Jacket illustration: Kimura Fumito

Design & CG artwork: Suzuki Hiroyuki (KING RECORDS)

Artwork management: Nakamura Eiji (KING RECORDS)

Material cooperation: Toyotomi Masahiro (Studio Deen)

Interview: Kanzaki Asako (identiTY Editorial Department)

Person in charge / BGM composition: Yoshikawa Takashi (KING RECORDS)

Page 3:

“The Musical World of ‘SHADOW SKILL – Shadow Technique’”

Part 1 / Music – Interview with Mr. Osamu Tezuka

After being involved in many works related to Star Child, and following his collaboration with Mr. Toshihiko Sahashi on the OVA version, in the TV series he is solely in charge of the music. This time we asked about this work, which Mr. Tezuka himself declares he is a fan of, and about its accompanying music.

—This is sudden, but what is the charm of this work that attracted you, Mr. Tezuka? Also, to be frank, please tell us your favorite character and the reason.

Mr. Tezuka (hereafter T): From the start, that’s a very difficult question. It’s not something that can be expressed in a single word. I like everything (laughs). I like Elle, who fights. I like Gau, who tries to overcome his own limits. I like Kyuo, who watches over that. I like Dias, who carries out a single destiny. I like the stance of Fowry. I like them all... I’m really hooked. I like the dynamism of a world condensed into fighting—courage, strength, and living, growing. Including myself, many fans are being made to notice something through this work. I also wrote this in a comment on the previous OVA CD, “Toward Gau of What Tens of Thousands...,” but what this work called Shadow Skill gives us is filled like magma. I like that kind of energy.

—The recording sessions for the first and second episodes of Shadow Skill happened around the same time as composing and recording for the TV series “Lost☆Universe,” the theatrical “Slayers Great,” and “Nadesico” [*1]. Was it difficult to bring out the individuality of each work when there was no time?

T: Well, the timing was slightly shifted, so that helped. The schedule was tight, but since we were able to concentrate on each work one at a time without overlap, my head somehow handled it like single-task processing, and I managed to insert each one in order, so that part was lucky. Each work also has its own individuality and a unique world, and for a short period I felt as though I was traveling through many different regions. Also, the sound directors of each work were people who created very good music menus, so it was very easy for inspiration to arise. Sometimes casual conversations during music meetings or small sentences in the music menu end up being incorporated, don’t they (laughs). In the

case of Shadow Skill as well, at the beginning of the music menu by sound director Mr. Kameyama there was a sentence written lightly: “Regardless of family register or resident registration, a name and behavior that are oneself reveal that self to the world... in a sense, the primordial way of human ‘existence’ is the main theme...” Something like that. It makes you feel fired up, doesn’t it (laughs).

—When creating BGM based on such a menu, I think the length of the piece is often decided. Were there requests such as wanting a few more seconds, or making it shorter so it is easier to use?

T: That’s right. In the case of TV series accompaniment there are not very strict specifications for length. It’s more like, please make it about 60 to 90 seconds. So after that we make it according to our own judgment. For example, if we think this piece will likely need to be used longer for a dramatic scene, we might make it about two minutes, or if it seems like it will be used in a bridge-like way, even if it is 90 seconds we make points where it can be tightened in the middle, or arrange it so it can still be used even if cut short. Also, even if it is around 60 seconds, we may arrange it so that it can repeat twice from the end back to the beginning. There are various methods. In the case of theatrical works like “Slayers,” the length of the piece and the timing of changes within the piece are completely specified in detail, the so-called “synchronization.”

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—When making the music for the TV series, was there any intention to consciously differentiate it from the OVA version?

T: That kind of topic did come up during the meetings about the TV series music. In the end we decided to follow the nuances from the OVA, but before that there was also a proposal to make the overall music more cyberpunk-like. However, we thought about what kind of music would best support the world of this work, *Shadow Skill*, and the drama of the main characters. Certainly, if we centered things on programmed rhythm tracks and placed minimal, inorganic music against the visuals, it might emphasize a certain sense of speed or fear—something like humans surpassing humanity. But somehow that didn't feel right. I was worried that if we decorated it with just surface-level coolness, it might end up hiding the depth that this work has.

At first glance, the flashy fight scenes—like the duels at the Val, Ceval (Seval) tournament—tend to draw the eye, but underneath there are rich, fundamental human emotions swirling around: courage, trust, love, and so on. The protagonists live carrying worries, conflicts, and their own destinies. So on the music side as well, rather than simply matching the fighting or the action, we try to step in further and focus on the human emotional aspects. Their fights and actions are expressions of those emotions, so when composing we place that at the foundation.

—Following *Lost☆Universe*, you're also handling the programmed (synth) music together with the live orchestra, right?

T: Yes. And this also relates to what I was saying earlier, but not everything has to be TV or orchestra. Synth also has its necessity. For example, things like a sense of atmosphere or aura—those can produce a kind of reality different from orchestral sounds when made with synths. So I choose live performance or programming depending on what's appropriate for each place. Even if it's the same battle, if it's simply a scene where they've been dragged into a fight, passionate music can sometimes feel too heavy, right? For those kinds of scenes I make the music with programming. Then afterward, when it transitions into a one-on-one fight where each person stakes their pride, if orchestral music flows in, we can heighten it with a two-stage musical buildup.

—With live performance and programming, what differences are there in the composing and arranging methods?

T: Regarding composing and arranging, at the stage of conception there isn't much difference between the two. First you expand the image of what kind of piece you want to make. In that sense, both live and programmed music are like holding a map and traveling around the original work of **Shadow Skill**, its scenario, and the storyboards. But the actual production work is quite different. With a live orchestra, you first complete the piece firmly in your head, and then write the notes for each instrument into the score. The first time I actually hear the real sound is when it's performed in the studio for recording. It's kind of a strange feeling (laughs). On the other hand, when making it with synths, once you grasp the rough image you face the computer and complete the piece while creating it. Because you work while hearing the actual sound, the piece gradually takes shape; it feels like simulating in front of you what you would normally be doing in your head when writing for live performance.

—This may become a rather technical question, but what equipment are you using this time?

T: For the sequencer I use something called Logic Audio. The computer is a Mac. The sound sources are various things, but mainly...

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.....This time I used things like JV-1080 and JD-990. For rhythm I used things like D4 and RM50. I also used a little of Roland and AKAI samplers, and at the root is 3cc (laughs). It's quite a simple set of tools. I bring them together in a setup called O2R and make a DAT master. Then, for example, I take some parts out of recordings with the live orchestra, put them into the hard disk, and edit them as materials on the computer and mix them with programmed parts to create the track. That's something like M-44.

—Regarding the live orchestra, please tell us if there were places where you used unusual instruments, or if there were ways of using ordinary instruments that were different.

T: Opposite of what I said earlier, there are also pieces where I first made them with programming and then layered the live orchestra on top. M-40 is like that. Also, in percussion we used a folk instrument drum called darbuka [※4]. For the ethnic-style rhythm drums we had everyone play them. During the live recording, the percussion players bring a lot of different things, so I bring them into the booth and have them let me hear various ones, and we decide that the rhythm of the darbuka fits. Also, I don't know the name, but there was a strange instrument made of wood with turtle shells lined up that made a clattering sound. M-7B mainly uses dulcimer [※5] and tabla bayan [※6]. That one is really ethnic in style.

—It's a work that requires a very wide range of music, from expressing the scale of the world and dynamic fighting scenes to delicate psychological depictions and even peaceful everyday life. Isn't it difficult to switch your mindset?

T: In that sense, it's a very interesting work to compose for. Maybe our wavelengths match somehow. I'm also helped by Kameyama-san's music menu, so there's basically no hardship in creating those kinds of variations.

—After actually watching the completed episodes, what did you think about the way the music was used?

T: Kameyama-san is bold (laughs). Watching the TV broadcast, I thought, “Oh! They’re using it like that.” It syncs perfectly with the drama. I think *Shadow Skill* is constructed from a viewpoint that looks at the whole work overall. In that sense, when I actually compose, I also don’t get caught up in Kameyama-san’s individual track designations in the music menu, but first grasp the atmosphere that the entire menu has and then go down into the individual pieces. I think that kind of overall sense—the catching of the whole ball—worked well this time. So when Kameyama-san received the finished BGM, he probably once forgot the menu that had been the premise of the pieces, listened to all several dozen BGM tracks together, and then did the work of assigning them to the drama. I haven’t actually talked with Kameyama-san about that, but when I listen to how they were structured in the final show, that’s the feeling I get. The way the protagonists’ emotions are grasped at the foundation—that’s exactly Kameyama-san; that’s the kind of sound structure he makes.

—There was an impressive main theme BGM in the OVA, and in the first half of the TV series part of that melody was used and climaxes were built with it (M-54). Was that planned from the beginning?

T: Actually it wasn’t planned. It just happened naturally. When the TV series began, for various reasons there was a restriction that the recordings made for the OVA couldn’t be reused as they were. After the music meetings, I thought that not only the recordings but even the previous melodies themselves shouldn’t be used. But when I actually started working and tried to make a piece for a certain scene, the old melody would start ringing around in my head (laughs). At first I avoided it and tried to make something different but similar, but eventually I thought it might be better to use it naturally.

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I was trying to avoid doing that, but then I suddenly thought that maybe those kinds of impressions are something that should be valued. So without going too much against my own instincts, I continued composing. Because of that, among the pieces recorded for the first half, the melodies of the songs created for the OVA pop up here and there. And while I was thinking about that, it seems that Kameyama-san had been thinking exactly the same thing, and during the second recording session for the latter half we received requests for several of the songs that had been made for the OVA. After all, in Kameyama-san's mind as well, in certain situations the theme from the OVA must have been ringing out. I thought, "Let's use that song." In the end, the main theme from the OVA had left a strong impression and had been accepted by many people, which made me very happy, and we decided to use it for the latter half. Besides the main theme, there were also some OVA pieces that, after talking with Kameyama-san, were newly re-recorded for the TV series.

—Lastly, please give a message to the fans.

Shadow Skill may not be the type of work whose depth can be understood by everyone, but because of that I think it's a work that radiates a charm that those who get hooked on it can't let go of. This isn't from the standpoint of a staff member, but as one fan who has gotten hooked, I want to support this work together with everyone who supports Shadow Skill. It's a work that is still ongoing, and while wondering what will happen to Elle and Gau from here on, we can dive into it with excitement. There's nothing happier than that. Let's all spread Shadow Skill together, fans (laughs), and bring many people into this world! And to the original author, Megumu Okada-sensei, please continue to show us the wonderful story and drama of Elle and Gau. Thank you very much!

(Recorded at home on November 20, '98.)

[※1] Tezuka-shi actually conducted four BGM recording sessions for "Lost☆Universe," which aired from April to September 1998. Also, for "Slayers Gorgeous," released in August of the same year, except for several previously existing tracks by Hattori Takayuki, the original pieces were newly recorded, and for the simultaneously screened "Theatrical Mobile Battleship Nadesico – The Prince of Darkness," he handled the in-story source music separately from Hattori's BGM.

[※2] Minimal music = music built from minimal units; here it can be understood as cool sounds produced by a sequencer, in contrast to thick sounds produced by human performance.

[※3] In previous works, the synth music was done by a different composer and Tezuka-shi often concentrated on the live orchestra, but in “Lost☆Universe” and in this work he handles both. As listeners will notice, this demonstrates the depth of his musicality.

[※4] A single-headed drum from West Asia. In Turkey it is known by the name darbuka, but in Afghanistan, Thailand, Arabia, Greece, and other countries across a wide region it exists under various names. The West African djembe also has its roots in the darbuka.

[※5] In Europe, among instruments that stretch many strings across a trapezoidal box (a zither-type instrument), the general name for those that are struck. A similar-shaped instrument that is plucked rather than struck is the psaltery, which belongs to a different lineage. In America there is a distinction between the hammered dulcimer and the Appalachian dulcimer.

[※6] A pair of percussion instruments used in North India. The one placed on the performer’s right side is called the tabla, and the one on the left is the bayan, but together they are often simply called tabla. As an aside, it is said that when Tezuka-shi once went on a trip to India he asked for a “tabla,” and according to legend he ended up buying only the right-side drum.

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born Legend

A wind that runs across the wilderness stirs up red sand
In the sky I looked up at, on the other side, a history waiting to be traced
Even the fact that I was hurt cannot convey my feelings
There are times when I hide the scars I carry and retreat

Kindness becomes a shield, strength becomes a sword
If you know true pain, the power to awaken to everything

Yes, in order to be lost, in order to suffer, darkness will surely come
In order to embrace, in order to love, the time will come when it becomes a cry
Within the miracle, within hope, awaken to the meaning of life
Only you are permitted — the legend begins now

For example, like throwing away your heart at the end of the night
Even the loneliness I felt, that day I spent in seeing you off
If I continue wandering like this, it will never end forever
Before long you will let go of this hand, and you will go

Before being bound by love and losing it
Shaking off that hand is the final proof of the love I had

Now, if you set out on a journey, if you believe, do not stop at memories
If you swear, if you vow, then throw away even your weakness
Even if you turn your back, if you believe, bonds will answer

Do not look back, do not carry it, do not forget even someone like me

Yes, in order to be lost, in order to suffer, darkness will surely come

In order to embrace, in order to love, the time will come when it becomes a cry

Within the miracle, within hope, awaken to the meaning of life

Only you are permitted — the legend begins now

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For My Pride.

Night brings darkness, the moon shines
The stars burn out and fall to the earth
Is it to arrive, that we go on a journey?
Will answers be found to everything someday?

When I turn around, a shouting voice still echoes somewhere even now
While people pile up sins, they come to know sorrow
And live while holding it in both hands

pride
you're my pride just my pride
In order to protect myself, I hide my weakness and bare my fangs in silence
for my pride just my pride
The strength I was given, even risking my life
Going for the sake of what I love is called courage
I'm gonna take my pride

Born in this era of choices
A journey searching for the life that was given

At this moment, open your eyes, a tomorrow that does not walk
Even foreseeing the destination I will go to, simply exhausting myself completely
Even when I almost give up

pride
you're my pride just my pride
As long as the path I decided myself does not end
for my pride just my pride
Even if I am violently hurt getting my way getting my aim
Even if I fall into deep darkness, I can say I achieved joy
It becomes pride

pride
you're my pride just my pride
In order to protect myself, I hide my weakness and bare my fangs in silence
for my pride just my pride
The strength I was given, even risking my life
Going for the sake of what I love is called courage
I'm gonna take my pride

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LAST QUARTER

The waning moon can be seen, over your shoulder
The groups of constellations flow by, carrying the future

Ah, the orbit of the night
Yes, quietly goes around

Pointing to the horizon
Like a sword, receiving the waiting light

Ah, descending into chaos
Yes, the shining boat

With violent beating, LAST QUARTER, the wind
As if playing a jet-black melody
Around me, LAST QUARTER, the stars
Falling down, I heard a sorrowful sound...

The angel of Babylon has now lost its wings

Ah, in the depths of dreams
Hey, I call for you

Toward an unseen tomorrow, LAST QUARTER, calling
As if to heal the sigh of this night
Stretching out both hands, LAST QUARTER, far away
In the falling wonder, close my eyes...

With violent beating, LAST QUARTER, the wind
As if playing a jet-black melody
Stretching out both hands, LAST QUARTER, far away
In the falling wonder, close my eyes...

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over ONE

In the dry wind, a flower of blazing heat
Only the sunlight was swaying
In the stillness, not even knowing fear
On the morning of the beginning

The courage to challenge the unattainable
If it is the dream left at the end
If you deceive yourself
Your heart will scatter forever

Time that will never return again repeats
People seek tomorrow
Someday
Even if you stop and regret
Burned by youth

If you only keep running in a dream
Until the moment you realize anyone can do it
Joy and sadness, any pain
Cannot become truth

In this endless journey, surely meeting
Embrace the meaning and strength of all lives
In order to run again toward the dawn
Carve it into your heart

On the dyed earth, a single shadow
Clouds stretching out block it
The sound of wings that brushed the sky
Can be heard far away

Those that are lost, those that were given
And those that were taught
Here again change form
What we passed by each other

Knowing the time that will never return
Clinging to the days that have passed
Lived only until tomorrow
Hating youth, even if regretting

For you who have already kept running this far
An unavoidable door opens
While being caught by unbroken feelings
Overcome the pain

Only the ones who hear, only the ones who run
Have fangs that can be seen and wounds that cannot be seen
Not in order to forget, but in order not to forget
In order to aim for one thing

If you only keep running in a dream
Until the moment you realize anyone can do it
Joy and sadness, any pain
Cannot become truth

In this endless journey, surely meeting
Embrace the meaning and strength of all lives
In order to run again toward the dawn
In order to overcome one thing

Page 11:

Show me the way

Close your eyes, place your cold body on the earth
If embraced by the sky of stars, you see dreams that heal
Crossing thousands of years, the faint smiles of lights
Are engraved in the depths of the chest, shining like “courage”

A distant legend brushes your shoulder
Even if there is no road, it strongly illuminates the darkness

fly away, so far away
in my heart, and in my soul
wipe away, all tears of mine
try again, don't be afraid

From somewhere, someone
You can hear a calling voice
Aim only forward
And it pushes your back

If you run without hesitation, the wind will weep
Let's go to welcome tomorrow's sunlight—step by step

The joy piled up warmly
The deeply exchanged feelings
Because they will become the pillars of the heart
On the lonely freezing night

fly away, so far away
in my heart, and in my soul
wipe away, all tears of mine
try again, don't be afraid

Wings flap
When they guide me
Even such wounds
Will change into pride

Someday, awakening
Toward the future where you depart

fly away, so far away

in my heart, and in my soul
wipe away, all tears of mine
try again, don't be afraid

From somewhere, someone
You can hear a calling voice
Aim only forward
And it pushes your back

fly away, so far away
in my heart, and in my soul
wipe away, all tears of mine
try again, don't be afraid

Wings flap
When they guide me
Even such wounds
Will change into pride

Before long, you depart
Toward the future

Page 12:

Heavy Air

Dirty clouds flow in the heavy air
So much that I can't breathe
They surround me as they melt away like a tragedy

Hey, the summer day when I met you
Even now still echoes sadly

So many memories
Too many to hold
Disappear beyond that forest
The voice of your calling that I heard in this place
Eventually becomes the wind and slips away

The droplets of dreams that fell onto the water's surface
Lose the scent of summer
From the palm of my hand, fumm... only goodbye trembled like a swirl

Now, this poem that will reach you
Is a promise only the two of us know

The memories left behind from those summer days
Even if they become illusions, I keep seeking them
The two of us cannot return to the day I fell in love with you
Even if the original form collapses, I keep seeking

So many memories
Too many to hold
Disappear beyond that forest
The voice of your calling that I heard in this place
Eventually becomes the wind and slips away

From those summer days
The distance that separated us
Fills my chest that seems about to break
The first love falls
In the heavy air
Clouds flow with an unchanging feeling

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“The Musical World of ‘SHADOW SKILL –Shadow Techniques–’
Part 2 / Music Menu by Sound Director Toshiki Kameyama
[Cooperation for publication: Omnibus Promotion]”

A music menu is something used when the sound director commissions a composer to create the BGM needed in the show, in order to accurately convey the intended usage scenes and image. For the music of this work as well, the following menu was first sent by Mr. Kameyama, and after several meetings based on it, Mr. Tetsuka began composing the music. It was produced using an orthodox method. In addition, although this album contains all the BGM for the TV series, there are also numbers such as M-18 that became unused and were omitted because recording them was no longer necessary.

First Recording Session
Music Menu (Draft) May 7, 1998

Regardless of family register or resident registration, the act of declaring oneself to be oneself and the conduct that establishes that self in the world is, in a certain sense, the theme of the existence of a person as an original being. The story of the martial artist Sevaarl is a tale in the style of a traditional heroic narrative, which has not changed from past series.

However, I would like to search for something that incorporates the freshness of the television series throughout. (It may even reach the level of cyberpunk.)

For M-1 through M-5, rather than music attached to particular scenes, they are considered pieces that express the worldview. Unless otherwise specified, please think of the pieces as about one minute and a half.

1. Sevaarl (Apprentice Warrior) — His Solitude

Once the battle begins, it is literally one-against-one. The undefeated legend of Sevaarl of Kuruda has not yet been broken today.

If challenged in a martial contest, there is no retreat permitted; the only path is to bet one’s life on that single moment and win.

Standing in the wilderness with his cloak fluttering in the wind, please make a piece that reflects that severe profile and solitary presence.

Deodato-like style? (2 minutes)

2. Sevaarl — His Fate

Whether the opponent is a friend or a benefactor, there are times when position and mission compel them to fight.

For the sake of what must be protected, before rushing into a life-risking battle to the death, please make a piece that reflects the sorrowful atmosphere and the figure of a man who endures alone, bearing the weight and cruelty of fate.

A melody-centered piece. (2 minutes)

3. Sevaarl — His Declaration of Name

For the sake of the one he loves, for the pride of Sevaarl, he stands before battle and proudly proclaims his name.

Sevaarl, who can be dependable yet also strike fear into people, has a power befitting the words of that declaration. It can be said that the battle has already begun from the moment the declaration is heard.

Beginning with low percussion instruments, a relaxed melody overlaps, and before long percussion begins to carve more finely, making it a piece that reflects a confrontation with the enemy. (1 minute 30 seconds)

4. Sevaarl — His Glory

Victory. A voice from the loved ones he protected. What seeps into the heart is the feeling of relief.

When he rises after suffering hardships, though his appearance is mercilessly stained with blood and dirt, the pride of the mercenary kingdom Kuruda remains. The name of the ultimate warrior Sevaarl gradually shines ever brighter.

Please make it a piece that praises the victor, developing in a dignified and swelling manner. (2 minutes)

5. Sevaarl — His Passion

When one finds something worth risking oneself for, a warrior becomes strongest. Sevaarl has no doubt, and he is one who possesses it.

For the sake of “that person” who is the reason he lives, Sevaarl’s passion throws away every calculation and tries to cast his body forward regardless of any hardship.

Beginning with an intro that arouses a sense of danger, it quietly and heavily prepares for resolve, then gradually gathers momentum until it can no longer be restrained and rushes to the scene throwing everything away—that is the kind of development desired. (2 minutes)

6. Invincible Legend (56 seconds)

This is the music used for the episode 1 avant title. Please begin with a sharp accent and create a tense yet exhilarating atmosphere. From frame 7 to frame 12 let it rise, transition to the main part around frame K, and from frame 52 end with a “daaan,” leaving the rest as 余韻, for a total of 56 seconds.

7. Mercenary Kingdom Kuruda — Part 1: The Marketplace

Houses lower than the city walls of the citizens, and beyond them the castle’s pointed towers can be seen from the mountain.

A calm marketplace, the faces of lively people, mercenaries and merchants and children passing by in friendly interaction. The mercenary kingdom is, in a certain sense, free. One can rise according to one’s ability.

Please make a piece that reflects a bright, somewhat medieval rural castle town with the element of restraint removed. (1 minute 30 seconds)

8. Mercenary Kingdom Kuruda — Part 2: The Castle

The majestic castle of Kuruda. The stone walls of the fortress that possess undefeated glory feel warm somewhere.

While bearing the severe mission of a mercenary, one also knows the preciousness of the life that has been entrusted perhaps because it is the castle of the young people.

Please consider it as a variation of M-7.

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9. Opening Ceremony

From an entrance that adds a fanfare-like atmosphere, please make a piece that gives the image of the arrival of honored guests.

For the ending, please leave a lingering resonance that conceals the tension of the martial competition that is about to begin. (1 minute 30 seconds)

10. Warrior Entrance

Please make a drum-centered piece.

Please provide two patterns: one with a relaxed tempo and one faster.

11. Secret Conference

Suspense. A secret meeting held quietly in an underground chamber or in the royal palace.

It is a conference that regards people as tools and strongly forces sacrifice like disposable pawns.

The image is of a slow ostinato being repeated in wave-like fashion, separately by low-range instruments and high-range instruments.

12. Conspiracy

An even more sticky and murky image than the secret conference.

I imagine something where rustling sounds that occasionally touch the ear enter from time to time.

13. Detective

In a dark passage lit by torches, a detective quietly walks along.

Those pursuing the detective also hide their bodies around corners.

Please convey the tension of a chase drama within silence.

14. Martial Arts Mantra

“I am invincible.”

With this incantation, please depict the process of raising one’s own ability to the maximum level.

Closing the eyes, shutting out stimuli from the outside world, feeling one’s body temperature and heartbeat, and when one speaks the words “I am invincible” from the heart, stimulation like electric light bursts through the entire body, and a tension as if exploding into the muscles fills them.

Please structure it as 20 seconds of tension and, including the after-resonance, 10 seconds of explosion. (Total 30 seconds)

15. Talisman — Fire / Explosion

A talisman used in sorcery, if asked, answers: “I am flame, I burn everything to ashes...”

While reflecting the fearsome atmosphere of that talisman, please include a trembling latent energy with a sense of tension. (40 seconds)

16. Talisman — Silence / Result

Also a talisman. “I am the one who watches over...”

A variation of 15).

Imagining a quiet atmosphere.

17. Talisman — Death Spirit / Darkness

Also a talisman. “I am darkness. I cover everything in black... Is it something that changed the meaning of 15)? Please end with a low “dokko-n” that plunges into darkness.

18. Talisman — Blade / Arrowhead

Also a talisman.

Please reflect the rising tension like drawing a bowstring to its limit.

19. Elle’s Theme 1 — As the Cool Sevaarl

Elle, who has a gentle heart and drinks recklessly, is however also the 59th Sevaarl.

This is a piece attached to the image side that helps the weak and defeats the strong.

20. Elle’s Theme 2 — Kindness

Elle raises Gau, the boy she rescued in a destroyed village, as her younger brother.

This piece attaches to Elle’s gentle side as the caretaker of a lamp shop, who hides her pain so that people do not see her as an orphan.

21. Elle’s Theme 3 — Drinking Bout

The money she earns disappears immediately into alcohol.

She is careless and sloppy to a fault, but that is also part of her charm.

Please make an open, somewhat goofy piece.

22. Gau’s Theme 1 — Solitude

A piece attached to the past of the boy Gau, whose village was destroyed and whose parents died.

Gau, who had been a boy who did not even laugh at jokes and rarely spoke, please make a lonely piece reflecting the solitude within his heart.

23. Gau’s Theme 2 — Feelings for Elle

Gau’s feelings toward Elle, who is his guardian and could be said to be his entire world, are actually close to love.

Thinking of Elle and discovering something he must protect, Gau grows stronger as a warrior.

Please make a piece depicting his quiet feelings for Elle.

24. Gau’s Theme 3 — Protecting Elle

Gau stands up with strong will in order to protect Elle.

Trapped within a barrier and unable to move his body, Gau realizes what he must do.

No matter what hardships, he must overcome them for that “thing he must do.”

Please begin Gau’s awakening with quiet tension, leading into awakening.

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25. Fowlie's Theme – Curse Sorceress

A piece depicting the battle of the beautiful sorceress Fowlie who freely manipulates curses. Since magic tends to become heavy, I would like to depict her fighting speedily in a woody (wood-instrument) way.

26. Fowlie's Theme – Housework

While traveling with Ele, Gau, and Kyu, there is no one but Fowlie to handle cooking and other household chores. A piece that gently pushes along Fowlie as she steadily carries out everyone's demands and does the housework. A cheerful ending. (about 1½ minutes)

27. Kyu's Theme – Cheerful

A piece depicting the fight of Kyu, the immature girl of the beast-hunting corps "Fang" who has gained self-awareness. A theme for Kyu who lightly moves about while metal snares spread around.

28. Kyu's Theme – Affection

Ele and Fowlie have fallen into a fight. The battle cannot be avoided. Thinking of the person she loves most, Kyu feels as if her chest is being tightened. I am imagining a sad scene where Kyu recalls the times when the two of them got along well.

29. Battle 1 – Clash of the Brave

Starting from a quiet tension as the two sides face each other, please develop it into a heroic expansion from a strong touch as if a sudden battle has begun.

30. Battle 2 – Military Force / Advance

From the opening impression of enemy soldiers advancing in orderly formations as far as the eye can see, please make a piece that continues into the latter half depicting a marching advance.

31. Battle 3 – Strange Enemy

An enemy suddenly appears before your eyes. From a slippery, sneaking introduction, please make a speedy fighting piece. (It could also have a somewhat refreshing impression.)

32. Battle 4 – Lying in Wait

A piece for the side that lies in wait and ambushes the enemy. A scene of waiting for the monster called the King of the Moon, or waiting to receive an approaching enemy... such a scene. Please end at the point where the tension continues and begins to heighten.

33. Battle 5 – Approach

A huge beast approaches step by step toward someone who can no longer move. Please make a piece that reflects those footsteps and also reflects the feelings of the person who seems to realize that their life has come to an end.

34. Battle 6 – Private Grudge

As an avenger of relatives, or simply out of jealousy, etc., a battle piece reflecting the dark feelings of the one who initiates the fight, beginning with a heavy intro that reflects such feelings, and also reflecting attacks carrying repeated resentment.

35. Nap – Part 1

Ele is taking a nap. Snoring so tremendous that even birds might fall during its rise and fall. Perhaps she is dreaming of last night's deathmatch. But gradually the feeling arises that it would be better not to wake her. A piece with a harmless, almost endearing atmosphere.

36. Nap – Part 2

Ele is taking a nap. Last night... after that, drinking would be impossible. Before anyone knew it, the money they had finally saved had turned entirely into alcohol and disappeared from Ele's hands. The next day... everyone's angry gazes are mercilessly poured onto her sleeping figure. Please make a gag piece reflecting Ele's completely self-indulgent sleeping figure.

37. Debt – Painful Writing

Because Ele spends it on alcohol, she is always troubled by money. Not only is there no breakfast or dinner, she even can't repay her debts, and the image is of her staggering along while hungry. Please make an extremely pitiful piece. (1 minute)

38. Main Title

39. Subtitle?

40. Eye-catch?

Second Recording Session – Music Menu (Draft) Sept. 10, 1998

39. Darkness (its mere presence) ... also used as a variation of "concealment."

An inhuman being. A lizard man. A man who moves as if sliding and disappears into walls, darkness. Music with a rhythm that sounds as if the sound of a flute is mixed into a slightly cold wind. From a lonely introduction, please make lightly arranged tense music that reflects the eerie, unsettling atmosphere of darkness, as though a faint human presence is peeking through.

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40. Darkness (that battle)... or recollection of a bitter battle from the past

Relentless attacks that make one think “so this is what a true attack is.” The attacks continue one after another, and this man advances without even a moment’s disorder in his breathing. As if seeing through the opponent’s mind, he stands at the edge. Just before the opponent launches an attack, he strikes again. It is a fierce thing, as if tearing out the opponent’s fighting spirit from the root. Please make a piece with rapid rises and falls.

41. Thinking of Dias

Has he died? Mourning Dias, Gau recalls those words and that gaze of his.

“...I give you this weapon so that you may live... I have seen your battles.”

Dias, who understood Gau’s intentions more closely than anyone and died protecting him. Please compose the first half reflecting Gau’s heart as he thinks of Dias, and the latter half where he once again raises his eyes, puffs out his chest, and burns with the quiet resolve to live for Dias.

42. Battle with Renofuma

A brutal battle with young warriors who kill without hesitation. From the eyes of evil itself, a black aura of malice spreads and the whole area is wrapped in pitch black. Beginning with an intro that feels like this scene, please make a gloomy battle piece where one cuts down the opponent in darkness. (I vaguely imagine a faintly engraved rhythm and high woodwinds.)

43. Song of Soulfan

The poor country Soulfan. It is a sorrowful country where the nation’s strength comes from that very sense of deprivation. Please make music with a sad atmosphere, like sandstorms dancing across the desolate land, or like a Slavic labor song.

44. Shia-Khan’s Hideout, or “The Evil Talisman”

Location unknown, scale unknown—the hideout of the rebellious elements lurking somewhere in the Holy Kingdom Ashuriana. The base of conspiracy where Shia-Khan issues his orders. It seems to be a pitch-dark cave. A piece attached as background for the explanation of the evil talisman. The talisman lives for three years inside the body of G=Kain Phalanx like a parasite as he approaches death; please make a piece reflecting its somewhat eerie atmosphere.

45. G = Kain Phalanx’s Battle

Please make battle music whose tension rises in stages from the first strike through the fourth strike?

46. From G = Kain Phalanx’s Body the Evil Talisman Dances

Please make an extremely lonely, sorrowful piece. After finishing his three-year term and being broken by battle, Kain Phalanx is finally about to leave this world. It is music that covers the quiet final words he leaves to Gau.

47. Sense of Urgency (image: a faster-tempo version of a piece similar to M-11)

48. Battle Music Variation (using the melody of M-29 “Battle of the Brave,” but as a version with the tempo lowered)

49. Sai-Oh (Sorrowful Revenge Battle)

A rather slow and weighty battle piece. While maintaining a sense of urgency, please make a piece that contains in its melody the sorrow of a battle bound by fate. It is a battle in which the Four Heavenly Slaughtering Spears must be defeated, yet even if victory is achieved, it will surely be momentary. Moreover, it is a cruel battle in which both sides hold mutual respect for one another.

50. A lightly arranged version of M-4

51. The Power of Soma

The power of Soma that fills—or once filled—the Holy Kingdom Ashuriana. It is a natural energy, the power of wind and earth. Now its decline is said to be inviting danger to the kingdom. Please make a mysterious piece reflecting the somewhat uncanny power of Soma. It is desired that it end with a solemn atmosphere lingering.

52. The Decline of Soma

The power of Soma that supported the kingdom is weakening, and now that is inviting crisis for the kingdom. Queen Lilbelto lies on a sickbed and shows no signs of recovery. The anxious courtiers and even the evening scene carry a sense of unease. Though it should retain dignity, please make a lonely piece.

53. A fast-tempo gag piece

Regarding M-54 and M-55, since it had been decided that the OVA version BGM would be renewed, there is no music menu for them.

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“The Musical World of SHADOW SKILL – Kagewaza”

Part 3 / Music Production – Interview with Mr. Takashi Yoshioka

Recently, the title “music producer” has often been credited in anime works. In this production, what kind of role does it have? We asked this simple question.

Mr. Yoshioka (hereafter Y): When you say “produce,” in Japan’s music scene today it often means taking charge of a song and sending it out into the world, but it can also mean deciding the musical direction, selecting the composers or artists to express it, and assembling the whole thing. In this case I’m credited in that sense. I think the people involved kindly provided that service, but originally I’m a director, so perhaps “music coordination” would be more accurate. It’s natural that someone from the record company would handle the work, and usually many people do it without their names appearing. Someone who knew me looked at the credits and burst out laughing and said, “How far did you go to call this producing?” Like Gau, who puts on airs even though he’s not a chevalier (laughs).

—Was it decided early on that Tezuka would handle the music?

Y: Yes, unless the production side had said something like “we want to change the musical image from the previous OVA series,” I thought that even if the synth parts might be shared with someone, I definitely wanted the main part to be done by Mr. Tezuka. However, at the same time there were things like additional recordings for Lost and also the theatrical version of Slayers, so the only concern was that it might place too much burden on Mr. Tezuka schedule-wise. But when I asked him, he said “I like Shadow Skill, so I’ll definitely do it!” Even though he knew it would be a difficult road, he said it with tremendous intensity (laughs). With that momentum, we decided to ask Mr. Tezuka alone.

—What kind of concepts were there for each of the theme songs?

Y: When I met the director and producer Jin, at our very first meeting I talked for three hours in front of them about “how good it is” and “the charm of Shadow Skill”... somehow I got carried away (laughs). While we were talking, the direction became that the OP would be a message song from Ele to Gau, and the ED would be an answer song from Gau to Ele. However, it’s not like we were pushing it saying “the audience has to listen to it that way,” but rather we wanted Mr. Mifune to express in the work itself Gau’s independence and the loneliness and determination of Ele at that time, as if foreshadowing the near future where they would separate. Of course, the ED was a male-type song. Then separately from that flow, the editorial department suggested that maybe a female vocalist with a new kind of feeling would be good. There happened to be an artist who came to mind, so we quickly prepared it, and that became the female type. From the middle of the program onward the content becomes a somewhat harsh route, so it seems there was an intention to make the first half softer, and the female type was used concentrated in the first cour. Before the broadcast, both the tune and the lyrics were not newly made for Shadow Skill but were arrangements of existing songs from the Indies period, so I was a little worried about whether they would fit the main work. But the title “Last Quarter” refers to the phase when the moon is at one quarter, and things related to the moon also appear in Lunaris and in the main story, and the lyrics also matched in a mysterious way like words from spells or legends. Rather than

being sung toward any particular person, it might also be interesting if people interpret it as something non-human speaking about the Shadow Skill of Ashuriana.

—The OP is a rearranged piece, right?

Y: For the OP, as the important “face” of the work, we wanted to present the chaotic worldview. Also, we wondered if we could make music that doesn’t rely on electric guitars and yet isn’t the typical beat-driven dance music either. This time the electric guitar is used almost entirely in a hidden role except for brief moments. Instead we had the folk instruments featured throughout to create an earthy, somewhat divine atmosphere, like the ritual of a legend. We bought about five CDs of things like Nigerian Nanto songs or Mongolian throat singing and said, “Please make an arrangement where these kinds of sounds are all mixed together,” making a rather unreasonable request (laughs). We were very particular here. Once the temporary mix was finished, we had them add the sitar, and for the chorus I personally layered an “ahh—ahh—ahh” and sent it back saying, “Please try putting in a women’s chorus like this.” Mr. Goto, who handled the arrangement, was probably quite troubled by that (laughs). As for why a women’s chorus was necessary, I won’t make it clear for those who haven’t seen it yet, but the first OVA served as the original source, and a sense of homage is put into this. Incidentally, the OP animation for the TV broadcast version is also stoic and cool, but the video release version has more drawings and is very good. It’s closer to the main story too. Since there are too many intense parts in the action, the brightness of the scenes is adjusted so that it doesn’t get too close to the screen, so please be sure to watch it (laughs).

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—The two EDs have very different arrangement directions. Was that intentional?

Y: Regarding “For My Pride,” the director was aiming for the ED to continue the momentum of the main story straight into the following week. So we went with a hard rock style. Also, we wanted to show through the music a sturdy attitude that doesn’t flatter the times. Just because something sells easily, even if we asked, for example, a visual-style band nowadays, the most they’d sing would be something like “You’re the only one for me,” that sort of thing (laughs). As for “LAST QUARTER,” we only asked them to include a little of the cyberpunk nuance that appeared in the BGM, in the cool parts and just a tiny bit.

—Changing the topic, that kind of commitment also appears in the lyrics, doesn’t it?

Y: Yes, that’s right. Recently there have been more patterns where artists who are already fairly successful use anime OPs and EDs as a step up, and I had the unpleasant impression that they were abandoning the fans. Certainly, rather than songs that you can’t appreciate unless you know the world of the work, songs by artists who are already well known and aggressively promoting themselves in other places probably spread more easily among general viewers than among anime fans, but... at the very least it would be good if the content of the lyrics matched. If they’re completely unrelated, they just feel out of place, and especially with original works I think the fans can’t honestly get into it. As for Shadow, rather than trying to spread it widely, we aimed for a direction that sought depth in that place. I’m confident about that, and I think we weren’t mistaken.

—Listening to you, you seem quite like Shadow Freak.

Y: Yes. In “Ore Uchu” the Shadow anime has been airing for about five years now, so I’m looking forward to next week’s episode 247, “The Great Clash! Gau vs. Scarface” (serious face).

(Recorded on November 28, 1998, at King Record)

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